(Watchesopeningoforigibalreview) (meatchomputerwithpopcorn) Man, who wrote this shit (intro) Once moooore into the void. With a bottle of crown royal whisky in one hand and a gun pointed squarely at my temple in the other (mewithgunmirroringwithlights). I've had an… interesting history with Sly Cooper over the years. From hot beginnings, high highs and a fizzling out worthy of overcooked bacon. Normally I don't like to draw connections with older videos because it weakens a videos ability to be a singular product, but some of you might be confused knowing I already covered these games years ago, so I'll say this once, my previous coverage of the sly trilogy was (aids) and if there's one thing I'm good at, it's revisionism, but don't get complacent, this is it as far as I'm concerned. So I'm going to continue bold as brass and pretend that this is the first time I've ever mentioned these games and you damn well better too. Get it, got it, good, Ready, set, go. Once upon a time, there was a developer named suckerpunch productions, they made a little n64 game called Rocket: robot on wheels, which innovated console gaming by introducing the concept of a realistic physics engine to the rather indifferent console gaming public, albeit with impressed critics. I've never played it, but from what I've seen, it looks pretty good. Sony apparently agreed as they saw something in Suckerpunch and were like, hey y'all, you wanna come work with us? And suckerpunch were like, hells yeah. And so began the birth of Sly Cooper, more specifically sly cooper and the thievius raccoonus or sly raccoon if your european, which initially came out on september 23 2002, the same year as sly's sister game ratchet and clank and in between jak 1 and 2. When you look at the big 3 sony devs, Suckerpunch has always seemed like the odd one out in spite of the fact that they've yet to make a bad game (secondsun) I said bad, not redundant. By this point, naughtydog and insomniac were already established mainstays of Sony's videogame division, so suckerpunch had alot to live up to. They were certainly ambitious, pioneering a new art style, adding a borderline groundbreaking focus on dialogue and character interaction, all within the trappings of a new yet familiar gameplay system. And it's very intriguing to see the different builds throughout development and see how this game went from borderline unplayable mess with bad design out the wazoo to the shining diamond in the rough it turned out to be, it's also intriguing to hear what the developers had to say on the game. Not that I'd know, because I'm playing the HD version which came out initially on november 9th 2010, which among other things, perplexingly removes the developer commentary. The reasons only being known to the developers which just so happen to be (show) (ahhereitgoesagainwithmontage) (memouthingalong) Ah yes, shitzaruhackfraudgames, the developer responsible for several mounds of videogame smegma. Would I say my arch nemesis? No, that's eurocom. I don't hate sanzaru, I just feel bad for them, in the same way I'd feel bad for a homeless puppy (puppyflyinsad). I will say though, the sly hd collection is easily the best thing they've ever done, which makes sense, most of the work was already done for them. But I'd recommend the ps2 version over this one, despite the fact that they're obviously grill-… sorry, despite the fact that it's 480i 4:3 it was the game as intended, and despite hd textures, there are some things that don't quite make it through translation and some baffling changes, which we'll cover as we go. Besides, this is a game that has; as the developers put it, a toon shaded art style, so there's very little that an hd upscaling can do other than making the almost flat textures sharper, without an overhaul to the artstyle and who would want that? So why am I playing the HD version, well that's for your sake. If you're playing, the originals are better but if you're watching someone

else play, may as well have the viewing experience be slightly better. Sorry, that was a bit rambly. But to continue my ramble, me and the Sly cooper series have a complicated relationship. It kinda came into my life exactly when I needed it. That is to say mid 2012, a particularly tough time for me in the same way that a broadsword is a particularly tough time for your colon, I mention casually because I've ceased giving a fuck. But one fateful day I went into a local eb games, I think the last summer they were selling ps2 games and picked up sly 3 for 3$, loved it and then got sly 1 and 2 for christmas and loved them too, at one point I considdered this my favortie trilogy of games. But as time went on my flaming love for the trilogy simmered to a respectful appreciation. It's not you sly, it's me. You came to me when I needed you and now I don't need you anymore. And as my taste in games expanded, my love for the trilogy drifted. To put it in another way, these games have stayed in the exact same spot, but Ive moved on, that’s right I’m breaking up with you sly (slytearnooooo). But my appreciation for the sly trilogy has stayed the same, as ï can still appreciate the trilogy as a damn near perfectly exectued set of three games, with a unanimous and undeniable quality standard throughout all three games. That said, the first game, sly cooper and the thevious raccoonus, which from now on I'll just refer to as sly 1 for expediency sake, is generally looked back upon in a negative light amongst the fans, many saying it's the weakest in the series, but let's just say it's more complex than that. (Me) You know, saying trilogy in this case sounds right but feels wrong, I wonder if there's something I'm forgetting and or repressing. Anyway, so lets take a look at Sky Pooper and the thingus racamagoocus. Some say it's the black sheep, but I heartily disagree, let's hop in. (Suckedin) (game) Alright, so this game starts in en midias res, or apparently it's rais, but then again, gif is technically pronounced jif so fuck it. With our gang including the titular sly cooper mid heist. And they waste no time establishing the characters. (Show) (me) look at that, more genuine comedic talent than every adam sandler movie combined, although I think my ears are bleeding.(bentleyearrape) (gaMe) So right from the word go, they make it a clear point that these characters are the central point of the story as they're introduced before the actual gameplay. Of course this is nothing new to the world of videogames, but there are few games that I can think of that execute this concept so well, of opening a game straight to a conversation between 2 central characters. For one, we start with alot of intrigue including the pre menu cutscene of sly running along the rooftops and everything that's said after that only raises more questions than they answer, while also establishing these characters personalities and relationships through their interactions. It gradually builds up all of these subtle intrigued as to what's going on, why your there and what you're here to steal, before paying it off with the opening cutscene after this prologue that answers all of these questions, simple setup and payoff. All of that while teaching you all of the primary mechanics. It's a very impressive prologue that tells us so much about the world and these characters, before finishing it off with an exciting escape sequence, with psudo love interest and perennial femme fatale Carmelita. Most tutorials out there feel like a pointless hanger on that could be cut without missing anything, but Sly 1 does a good job at making this prologue feel substantial and integral to the story, enough so that there'd be a gaping hole in this game without it. All while providing genuine laugh out loud character building banter. From there we're introduced to the central plot, and this is where things take a turn for the extremely dark. So our boy here Sly Cooper is heir to the cooper clan, a longstanding line of master thieves that have existed since pretty well the

beginning of recorded history. The idea being that the clan only steals from other thieves because as sly puts it (show) so they’re not technically evil, key word, technically. But then here's the twist, They have this book called the thievius raccoonus that has been handed down from generation to generation that has chronicled everything every member of the cooper line has learned in their time, so that each subsequent generation can get stronger and stronger, better and better. On the night when sly was set to inherit the thievius raccoonus however, 5 mysterious mercenaries broke in each stealing a piece of the book… oh yeah, after they killed slys father, Connor… repeat, they killed slys father while sly watched on from the closet in absolute petrified terror (me) That got way too real, way too fast (game) what is this game rated again? Oh yeah, E. My ass is rated E. If I saw this when I was 6, I'd be fuckin traumatized (childscaredshakingominousmusic). The smart ones amoung you must no doubt be saying "well that sounds like some hefty tonal whiplash and thats not the case. Writing wise this game reminds me of the original ghostbusters in a good way. Or should I say the only movie called ghostbusters. Where while there's alot of funny banter and laugh out loud moments, the humor is all based around dry wit and sarcasm; played so incredibly straight that the tone can remain stone cold serious, everything is believable and all of the conversations feel real enough that it all feels natural and mundane while being skillfully crafted humor. Even the moments where they break the fourth wall to give instructions are played straight. It's very tightly writen as well. Unlike my writing style, not a single moment is wasted and every moment is just oozing with personality, even the little things like murray in the safehouse playing videogames, because he's the only one who doesn't have a designated role in the field so he's often doing unimportant hogwash when he's not needed to drive the van. (paddleballspeedywithsounds) Everything that's said and done is impressively character specific, there is not one line in the entire game that I can point to and say that if it were said by another character in a similar infliction and have it sound right, which shows good distinguishment of characters. First of all you have sly who's a witty dickish, roguish antihero. He's smarmy and sarcastic but his cleverness and quick wit makes what could easily be an annoying character, very likable, funny, and most of all charming. It's a fine line to walk when you make your characters entire personality based upon being a smartass, because with the slightest turn of the heel you could have a character that swings from being a likable witty antihero to a smug arrogant douchebag. There are a few factors that go into that, cleverness of writing for a start, if your characters personality is going to be based on swiftian retorts, said quips need to actually be clever enough to be funny while still maintaining that balance of seriousness for the sake of the tone. And that it succeeds at, comically this game is insanely well written. This game's dryer than the sahara delivery of these lines actually works tonally and comedically it's one of the few games that gets genuine laughter out of me even to this day. Even moreso than most overt comedy games, even if they didn’t they’re lines played straight so they wouldn't fall flat, it’s either they’re funny or they’re not funny but can still be taken seriously. This starts right from the moment the game opens up as I mentioned a minute ago and it continues for clever line after clever line (showafew) It’s great, the other factor that plays into how you can make a quippy protagonist likable is how often and how far they flip the switch. A quippy character is all well and good but they need to know when to take a situation 100% seriously. (mestabbingself) If only I had a negative point of comparison, but that game doesn’t exist (game) There's a time and place for everything and if a characters

primary characteristic is that they're sarcastic, when that sarcasm apropriatly turns to palpable seriousness it means alot to the dramatic tension. Sly in this game knows when to be quippy and when to be serious, so he's always acting appropriately to the situation he's in. Sometimes he won't take the situation seriously because he's overfconfident enough that he's aware that some of the odds he faces aren't actually that bad(show), but then he'll turn the dial of seriousness when things ramp up or when he's facing a boss as they're the ones he really wants to hurt for what they did , he might have the odd quip as a response to what they say, but more often than not, they'll be witty remarks laced with pure rage, (show) and if not he'll just be giving them cold as ice remarks with the tone of someone about pounce and go for the jugular at any moment. (show) that is such a great line. Make no mistake, this man may be a gentleman master thief but he's out for revenge today, and nothing else will suffice. There seems to be this fallacy around the sly community that sly is some sort of self styled robin hood figure which couldn't be further from the truth in my opinion, no matter what the prequel comic says, sly is not a hero by any means because he is a master thief just like all of his ancestors before him. And while he only steals from other thieves and has a nobility and morality that keeps him from being a straight villain, he's still a thief, a wanted criminal, and does alot of things in his time that are not heroic. (me) as a matter of fact, robin steals from the rich right? He ain't no master thief becasue being rich doesn't mean you're a thief, so robin hood steals from regular people who are rich. Sly's not robin hood, motherfucker would steal from robin hood (explosion/hottake) (game) And considering that this game is about a revenge plot there's an appealing moral dubiousness about Sly. But with all of that said it's hard to make a character with this much darkness about him be likable and they honestly succeed at doing so expertly, he's funny while being serious, he's likable while have a dark side, he's a touch arrogant while being sympathetic. To the point that while he's a wanted criminal seeking revenge you're still cheering him on. Less of a robin hood and more of a han solo, and definitely not quite a nathan drake who's basically the same character but took about 3.5 games to start being likable. Of course they do draw back on his more morally grey aspects for these games just so the message isn't too muddled and in cases like the panda king there's a call of duty that sly feels when he sees the horrible things that the panda king does, so he has a moral code, but it's very much his own moral code. One question that was posed to me recently was "is sly his real name" as far as I'm aware, sly is not a real name. Obviously they were just going for the name association, sly is indeed sly. Crash isn't a name, but crash Bandicoot is also a much more unreal franchise, Could sly be short for sylvester, I have no idea because that's never brought up and he's only ever called sly, so the answer to that question is. (meheavyedit) I unno (game) I really like the idea of him having to steal back a family heirloom piece by piece, why? Once again I think sly puts it best (show) so that gives us the sense that we've earned something really important and can appreciate it alongside sly. And you may not notice this, but the experiences of the game do actually change sly for the better because if you notice in the beginning of the game he does actually treat his partners with a degree of rudeness like when he describes murray as a part time driver full time burden(show) I just said that, that's cold. But by the end of the game along with gaining an appreciation for his ancestors, he also gained an appreciation for his crew, fully admitting that he couldn't have done it without them. Much of the character development revolves around how sly reacts to the characters for both for sly and his partners. Speaking of,

bentley for a start may seem like the stereotypical nerd archetype but it's more nuanced than that. For one, he also has a quick wit to him making some dialogues between him and sly borderline sass offs. And he's a genuinely funny character along with that (show) he's the brains of the group and the main person behind the scenes guiding sly along, and helping out in whatever way he can without getting directly involved because he's absolutely petrified at the thought of going into the field, but in the end he does have to get directly involved and pull sly out of harms way himself and uses his passive on the sidelines position to the teams advantage something he never had the opportunity to do up to this point, so he himself gains a degree of confidence that is expanded upon in later games, and he proves himself to be more useful than just another person in the field. Though he does have the tendency to use excessivly big words in an effort to flex his intelegence over people in an effort to feel superior and hide his massive insecurities (me) That's my thing. (game) If you want an example, there's none better than (show) (me) Motherfucker, you trying to fill the word-count on an essay?(game) Then there's murray. This was of course before he discovered lucha libre and became **the** murray. So He's putting that full time burdon monichor to great use because murray spends the game doing one of 3 things, driving for various reasons, which is the only proactive thing he does, getting himself into trouble or doing fuck all. Sometimes those activities overlap. While sly and especially bently are in the hideout working, he'll be off on the side playing videogames playing with his paddleball and so on as I mentioned. He's clunsy and timid despite his size yet urnist but also a halfwit. He reminds me of the middleschool class loser, we all knew one (megs) did you know a middleschool loser (megsrobe) of course, he was me (game) it becomes abundantly clear that he's basically useless from a proactive standpoint but then there are several points in the game where's he's the only one who can do a certain job or he accidentally bumbles his way into a potentially prosperous situation, so he never shakes the bumbling nature by the end of the game but he earns his place by the end of the game by allowing his flaws to aid him and the gang and sly even admits to this in the closing dialogue of the game when as he puts it (show) which once again furthers slys character in that he learns to have a greater appreciation for his group as well as us furthers murray's character in that we've seen him go from burden to accepted member so there is actually some mild character progression told solely through the means of gameplay and narrative alone. Let's make something perfectly clear though, his personality is not that he's fat it's that he's bumbling, he eats food, yes, but the food is used as a plot device to get us from A to B that could have been literally anything. The food is an incidental part of a larger picture, so don't make that mistake. And the final of the major characters in this game is inspector carmelita fox (me) aka many a young furrys sexual awakening. (edit) Don't try denying it (game) Carmelitas probably the most intriguing character in the game, and not just because her name consists of 2 of my favorite things, carmel and lita, but moreso her personality. She's the perennial cop on the cooper gangs tail and has been chasing them for some time up to this point if the prequel comics are anything to go by. The big thing with her is that she's a very mysterious character because she herself is such a closed off person. But she chases the cooper gang to the literal ends of the earth, to a level that goes beyond the obsessive. She's so flat out obsessed with the cooper gang, she even goes after you and only you while in the heart of a mafia style crime ring. As a result of this you don't see anything about her other than her cop demeanour and her black and white outlook on crime,

she sees all crime as equal and worthy of jailtime. But sly's gang is her biggest assigned case and her dedication to catching the cooper gang knows no bounds. She strikes me as the type of person who's worked so flatout for so long that it's caused a doubling effect killing any semblance of a normal life and now work is all she has and without it, she's nothing, but at least she's has a high rank at her job to compensate. Just my own personal interpretation based on my experiences as most of these things are. She doesn't have much of a personality but based on the context of the game the fact that she doesn't; makes her more interesting and she's not the only character I can say that for. She bursts into the scene with clockwerk regularity (I made a pun) to try and bust the gang but always comes in just slightly too late and ends up catching the big boss of the area as a result, and arrests them for whatever they did wrong, But how does she have authorization to arrest these people outside her jouresticti**o**n, because the entire world is her jurisdiction, as she works for interpol, as in international police. Something that took me ages to put two and two together which explains away the somewhat unrealistic police presence, doesn't explain the random jetpack though. Her black and white as well as absolutist outlook on crime is shattered when sly saves her in the final chapter and they work together as a result, he had no reason to expect that he knows they're not enemies. Despite their respective occupations, they both fight for justice, just on opposite sides of the law and in one case while stealing things on the way while generally being morally dubious at best. I like her from a character standpoint, but what irks me is that any discussion about her is futile as with most people it always devolves to her looks, which is ironic becasue that's exactly what they game does whenever she busts someone (show). The amount of times I've heard the phrase "don't care would bang 10/10 huhuhu" or other more derogatory things directed at her whenever discussion comes up, would make your head spin. I like carmelita as a character so I get a little exacerbated when people disrespectfully disregard the actual good aspects of her character in favor of the superficial. The funny thing I find about people who say "don't care would bang 10/10 huhuhu" are how un-self aware they are. People tend to have this fallacy in their minds that goes "if this character were real, yeah I'd fuck them" because they seem to be unaware that if these characters were real, they'd have independent thought and you wouldn't just be free to fuck them however they want **just becasue** you're a fan of where they originate from, but most people who say these things are dumb as shit ugly virgins who get less play than a demolished baseball stadium, so if these fictional characters were actually real, you wouldn't have a snowmans chance in hell with them, so stop trying to think otherwise just because they're not real to tell you otherwise, you creepy self deluded narsassistic fucks. Regarding carmelita, there's a really confusing aspect to her characger regarding her ethnicity, her full name is carmelita montoya fox which sounds latina, but she's also based out of france and has been since before she met sly if the prequel comic is anything to go by and her accent changes every single game so I have no idea what she is or is supposed to be. Regardless, The funny thing about these 4 main characters is that they may not seem like they're super deep, well that's where the writing comes in. Most of the focus is on Sly and his journey for revenge and so most of the writing focus is on him. Ending with a slight lack of depth and character development for the other characters in theory but they make up for it with the character interactions. The moment to moment writing in this game is insanely clever, and it's a character driven plot, so having the character interactions be this good is a stroke of geneious. (show) There's not one

moment that I can point to and say didn't work as far as the dialogue is concerned, It elevates the characters and story, is totally consistent throughout and is never not clever. From a moment to moment writing point of view I would consider this game on the borderline of perfect. And moreover, A characters personality can be conveyed in something as simple as a line delivery and the voice acting by enlarge in sly one is masterful, sly himself is famously portrayed bordering on notoriously poreyed by kevin miller. He's done a few roles in his time, but his most recognisable voice is that of sly. And he can convey that smarmy yet charming personality perfectly, you really get a sense that this guy is a suave cocky yet charming thief, and quite frankly his delivery is smooth as butter, he talks in alot of hushed tones, which furthers the thief personality as he's inclined to be quiet for the sake of stealth in all aspects. In spite of the fact that I have a hard time figuring out where sly ends and kevin begins (me) No offense (otheme) Much offense (game) there's no denying his talent, and over the next two games, he only gets better. Matt olsen plays Bently and get that timid nerdy voice amazingly well, even including a subtle naslyness and chris murphy gets that lumbering, halfwit voice down really well too. He even adds subtle levels of timidness which also furthers his character. The only voice actor I'm kinda iffy about is Roxana Ortega as carmelita, she's good but she's not great, she doesn't quite portray the fiery personality that I think carmelita should have had as well as she could have, so she's probably the weakest of the main 4 characters but is still pretty good. The only issue I have with the voiceacting is that in some of these cutscenes the sound mixing is terrible that I can barely hear what anyone's saying. (show)(mehulkhoganear) WHAT!?! (game) In any case, It's a very simple plot with outwardly simple characters elevated 100 fold by the nuanced and I'd argue elegant writing as well as voice acting. Which is good because I'm going to say something that I don't think has ever been said about this game, I don't think the moment to moment plot is very good at all. First of all, every level aside from the last one plays out the exact same, you go into the hideout of a character who sly's trying to take down and steal back their piece of the thievius raccoonus. For 4 worlds, or levels, or stages or whatever. Meaning for the vast majority of the game, the progression is an absolute flatline, sure the gameplay may progress, but when it comes to context it's the same thing over and over, cracking off without a fault time after time, but by the time the opening cutscene ends and you've seen slys father being killed, you've already seen the game peak with that gutpunch. Sure it's a good thing that in the final chapter it finally hit's a stride, if not it's stride, but there should have been some buildup. It feels like a climax because it had to be a climax and not because they built to the climax. And the other major issue with the overarching plot is that It's underwritten to the point that there are some unexplained aspects that really just makes me scratch my head… I legitimatly fail to understand what the main antagonistic force in the game; the fiendish 5 are. Hear me out... Leaving aside that terrible name that sounds like it was thought up by a 6 year old, there are 5 members each with a specific role in the group, but the entire point of the group was to assassinate sly's father, and as far as we know this is the only job they ever did. So why did they need an explosives expert, a mystic, an engineer; when their only purpose was to come together to assassinate one man, so what was the purpose of the group. Clockwerk could have hired 4 random mercenaries and nothing would have changed. It seems like this is a setup for the sake of having themed levels without much deeper thoughts, in turn existing for the sake of being a videogame rather than a videogame being moulded around the setup, which I'd be fine

with if the game didn't base itself in reality so much. So the game ends up being a bit too videogamey as a result and the purpose of the main protagonists doesn't make any sense. Plus, fiendish 5, are you fucking kidding me with that name. The five members in question are Sir Raligh, Mugshot, Ms Ruby, The Panda King and Clockwerk. The collective theme between these characters is, a few things, revenge, rejection, subversion of society's norms, weak wills corrupting good people and so on. Raleigh is the first and probably the weakest I'm pretty sure he's a joke character, he was a rich spoiled prick who got bored of his luxurious life and turned to crime for want of something to do, white privilege much… or green privilege. If I was rich enough to never have to work again, I'd be doing all the cocaine, not crime, much less murder, unless they deserve it. Once again though I'm pretty sure he's a joke character so whatever. Mugshot is the first good boss character, he was once an innocent kid who was the runt of the litter so to speak but was inspired to get into organised crime, buff up and get revenge on the people who made his life hell after he watched the dogfather, that pun gave me aids. And I'm pretty sure they made mugshot a bulldog just for that pun, as a result of his training he seemingly neglected his mind and became a… well, dumbass, can't even read his pages of the thevious raccoonus. Also he walks on his hands and he makes some unintentionally dirty comments (I'veseenthatstickbefore) (me) You've seen that stick before (game) (I'veseenthatstickbefore) (me) You've seen that stick before (game) (I'veseenthatstickbefore) (me) You've seen that stick before (game) (I'veseenthatstickbefore) (me) SO INSECUUUUUUUUUURE (game) But the fact that he became who he was because of a rough upbringing is unfortunate. Though Mugshot is a key example of why this game couldn't be made today, there are some things about him that wouldn't fly, he's a gangster for one, he uses twin sub machine guns and guns are strictly banned from kids media and how about this gem. (steroidcase) Wow, steroid references in an e rated game. That hardcore. I don't get the stingyness these days though, is mentioning steroids really gonna effect kids minds, are they going to go postal if they're aware what guns are by the **bad guy** using them? Really? Then ms Ruby, a hatian alligator who was just a weird kid with weird interests, got alienated and had to turn to raising the dead so that she had anyone to be with. Then raising the dead eventually turned to using the dead and by extension the power of voodoo to get revenge on the world that rejected her. The panda king was just a panda kid when he fell in love with fireworks, spent years learning the art of fireworks, but was rejected because he was a poor kid with shabby clothes and used his knowledge of fireworks to get revenge on those who rejected him, becoming the ruthless panda king in the process. Finally clockwerk, we don't really know much about him as they deliberately have mystery be the surrounding trait of his character. All we really know is that he's a giant owl type creature that has made himself immortal so that he may take out the Cooper clan. As he has some sort of longstanding grudge against the Cooper clan so deep seated that he chose to mechanise himself. I like clockwerk more than anyone in this game, because he's so mysterious and that's 100% the point of his character. If they revealed more about his character, that would be the worst thing they could do, because ambiguity is such a major aspect of his character, anything the could reveal would ruin him. Because the mystery is more interesting than reality and is more interesting than anything that they could tell us. If I were to throw my hat in the ring, well biologically we remember emotions more than we remember events such as the studies where alzheimer's patients have been known to stay in

the same emotional state even after forgetting what triggered that emotion. So I choose to believe that even clockwerk doesn't remember why he hates the cooper clan, but his blind emotion has persisted so strongly for so long that he himself has turned into a monster fueled by pure emotion and nothing else, but that's just my theory. so the fact that he doesn't have much depth is what makes him such an effective character based on context, becoming an intriguing badass force of nature whereas the other boss characters are lame simply for being underwritten and confusing in terms of plot relevance, but they are what they are and do the job they need to do. Sure I really only have two issues, but this story isn't very deep from a framework perspective, so it doesn't take much to ruin it. But this is a very character driven story and the character interactions are on point, The overarching plot is a bit underwritten whereas the characters are perfectly written. So the story basically stands up on the quality of the main characters and their interactions alone, so that is enough to make it work. But there is one more major topic I want to cover and that is "Maturity". I like games that are tonally mature but not adult because these are the types of games that anyone can appreciate. A juvenile game will generally turn off most older players but an ultra violent game might not be appropriate for young players, and sly 1 as well as the other 2 get this balance. The writing is very mature but also the subject matter is presented with enough of a light touch that most people can get something out of it. The mature rating in videogames is very misleading because that's not the traditional definition of mature that I'm familiar with. Because many mature games are actually very juvenile, where people under the age rating are usually the only ones who can get the most out them. Like how call of duty was notoriously popular with 12-15 year olds back in the day. And does anybody but people under 17 get a kick out of the gore in mortal kombat. That's the difference between mature and adult. Logan is mature, but robin saying(fuckbatman) is adult, something that's inherently juvenile that younger audiences enjoy more. So something can actually be mature without having adult themes. There's a level of sophistication and nuance that goes into something that can be classified as mature, whereas to be adult, you just need adult themes like blood gore and tits for the sake of itself. And that has its place but I like more mature experiences that actually make me think and feel. Because those are where I have the most memorable experiences that stick with you longterm, being adult is about content whereas being mature is about context. There's a reason why they call them adult films and not mature films. Of course these definitions are just my own personal interpretation but when I say that I like sly cooper because it's mature, this is what I mean, and these games are very maturely presented. This is how I like sly cooper written, I don't want blood and gore and anyone who does is an imbecile, and anyone who misinterprets me and thinks that by saying I like these games to be mature; I want them to be m rated is also imbecile.(meshadevoicechanging) Sure is cold under all this shade (game) So make no mistake, I want thoughtful writing, likable characters and a touch of darkness that makes things serious and realistic without going overboard and from the moment we see sly watch his father be murdered before his eyes in a tasteful and classy way that's presented darkly but not so graphic that this suddenly wouldn't be a game that anyone could enjoy. Sly 1 is written in such a way that if you were to find and replace just a few things it would turn into a t or m rated game without changing most of the subject matter, if you supplanted all the animal characters for humans, find and replaced some of the wording in the script and showed the gruesome bits in more detail, this would easily be an

hbo action drama. But because it's so mature yet so accessible so anyone could enjoy it, it makes it instantly stand out among it's contemporaries. A mature game, that's rated e and that's the real strength of the game. And it feels realistic, of course there are supernatural elements in this game so while this games doesn't run on the rules of our reality, it has its own rules that are similar to ours. I've heard it said that in contemporary science fiction you're allowed to break one rule and everything has to be based on that, Sly follows suit and I think the one rule it breaks is that magic is real, it's just not widespread, so it all fits and feels real. One thing that I feel the sly cooper trilogy deserves more recognition for is being one of the most elegantly written trilogies of games I'd argue ever. Documenting a fantastic 3 part story arch that covers many mature themes and events. Sure it stars cartoon animals but in the face of the quality of writing that's kind of irrelevant and the reason for that is a 4 word phrase I live and die by. "Good storytelling is universal" Because when you break the plot of this game down to its key components and examine it in a vacuum, it doesn't come across as kids media whatsoever. A child of elementary school age is forced to watch as his father and possibly mother is brutally murdered before his eyes by 5 assailants and his home ransacked, taking with them his family's prized possession. He then grows up in an orphanage, ending up in a life of crime, and hunting down the gang that took away his childhood by 18. Does this sound like it's an appropriate story for children when broken, no, not really. And that's the quality of good writing. This is a mature game but got an e rating basically because even the hypothetically gruesome bits were said but not too explicitly shown and everything in the game worded everything very carefully so it could walk a fine line between mature but accessible. And that's what separates the sly cooper trilogy from so many other pieces of media aimed at a younger audience. So if you sit there and tell me that storytelling is sly cooper doesn't matter because "insert arbitrary reason here", then you are dead wrong. It's interesting to note that this game doesn't have a credited writer, We have dialogue and voice production but no writer, but after some research that accolade at least partially goes to Nate Fox, one of the games programmers. there were apparently other writers but they too are uncredited and I can't find anything on that, It's normal for people who do other things to not get credited for lesser roles like story, but Nate and whomever else certainly deserves credit for their narrative craftsmanship. So now that i've beaten that dead horse, I'd say that's the highlight of the game and the rest varies heavily. Visually this game is a bit conflicting, in terms of art style and aesthetic this game is top notch along with the rest of the trilogy, but that's not necessarily talking about this game because this game did look fine and holds up to this day when talking about the original version, however lest we forget who made the hd collection and so this game doesn't get out unscathed, so allow me to introduce, THE SANZARU GAMES VISUAL GLITCH SHOWCASE EPISODE ONE. Here we have sly's eye model clipping through his face in almost every cutscene. Or how about sly's shadow existing 30 feet in front of him and about 30 times as big as it's normally supposed to be. Or how about the lasers that run at about one quarter of the framerate as the rest of the game, then there are the not quite visual glitches but more lazy scaling, where many textures that were low res such as eyes, tables in the casino or even the logo on the main menu are re-used shot for shot without consideration for how shit they'd look upscaled and without the slightest attempt to re-texture for the sake of looking hd, so there are many many many very blurry textures or pixely even on the main characters. And as a bonus, an audio glitch, the clue bottle breaking sound

effect not activating in the very first level (show) Either that or the sound mixing is generally bad enough that I can't hear it. Beyond the aspects lost in translation this game looks about on par with how the game originally looked, that is to say pretty damn good with the added bonus of running at a silky smooth 60fps, which is one of the few ways that this game improves over the original version. Which is a big improvement, I'm fine with 30 or 60 but if the choice exists, obviously the one that looks and feels better is the one to choose. (but I still recommend the original over this version but I'll stop saying that) This game pioneered what the devs called a "toon shaded" artstyle, which is basically cell shading with less flat textures, it's not quite on the level of wind waker's aesthetic. The general aesthetic is that of a comic book, with a bit of film noir thrown in for good measure, here are many little touches that go into that, so much so you can practically see the biff or kapow graphic with every hit, there are plenty of majorly cartoony elements like the dustclouds looking hand-drawn or the various attacks having graphics attached to the motion like what would be drawn to show motion in a still image. The semi flat textures and stylised elements and setpices looked fine in 2002 and looks fine now. It's a style that doesn't age and it still visually interesting and appealing to this day, the flat textures combined with the overall consistent and unique style makes this game a treat visually even to this day, hd or sd. It's dark in terms of its color pallette in that it goes with the tone of the game being a dark espionage noir style game, so while it's not the most colorful, in fact the game seems to have turned the saturation down if anything, it works for the games visual style. And there's plenty of detail and set dressing to these worlds, enough that it sucks you in. plenty of cobwebs and background detail, background characters and environment specific elements like the gong the flaming temple of flame (me) Hello, redundancy department or redundancy (edit) SHIT (game) they're well designed environments. The character designs are all pretty good, if slightly inconsistent, like how it's inconsistent who wears pants and who doesn't. Of course you have carmelita who fairly scantily clad, which considering what I brought up earlier probably makes me a hypocrite for even bringing up. Scantily clad as she is, it's somewhat realistic. I've seen some women walk around in much less and seeing as she's jumping around like a trapeze artist on crack, it's not wholly unrealistic that she'd want to stay as aerodynamic as possible. Perhaps I'm just trying to justify it. But don't take that the wrong way, I don't really find carmelita particularly attractive because I'm attracted to human women, crazy concept I know, shame the feeling's not mutual, the most I could say is that she's a vaguely feminine shape but that's not saying much. You could put tit's on a toaster and turn a few heads. The main trio's designs are really good, they each have one major color that each conveys aspects of their personality. Sly for example has a really blue shirt and that's the first thing that really pops out at you, and in film, the color blue can mean a number of things, but in sly's case can convey his confidence, and his calm cool and collected nature, but also a layer of depression in fighting to avenge his dead father, bentley is very green, which in film can convey self awareness and intelligence, but also inexperience. Which all applies to bentley. And murray's the most interesting one, he's very very pink, which in film conveys innocence, playfulness, but also delicacy. Which is very fitting considering his role. So their individual color palettes are actually very thematically synchronous. That and their species are also synchronous with their characters, raccoons in nature are scavengers which could easily be interpreted as thievery and I'll bet money they made sly a raccoon just because raccoons have what look like thief masks over their eyes and

they probably thought that was funny. Hippo's are generally known to be clumsy and unwieldy but deadly, and turtles are timid but also very methodical. Beyond that it also makes them very visually distinct beyond their species, so they can all immediately stand out at a moment's glance. And beyond the incongruity of who does and doesn't wear pants, the general character designs are really good, the main trio can almost be classified as iconic, carmelita too, the bosses are all visually distinct and interesting, even the minor enemies from the big hammer dudes to the ghosts to the tree dudes who split in two, actually make that every enemy in the swamp level, to the ninja like creatures in the heart of the panda king's fortress, every character is visually distinct and appealing and front to back this entire game looks very striking and holds up on aesthetic alone, this game could be in any resolution and aside from the growing pains and aspects lost in translation, it could theoretically still look good no matter what. Many games from the era this game came out originally don't really hold up without qualifications, but sly 1 holds up graphically no questions asked, no quarter given. The only thing that really stands out for looking bad visually in both versions is the god aweful facial animation (show) (retardsong) (repeatshitfrombefore) Their facial animation is stilted to the point of looking like muppets each having a stroke, the emoting is stilted, it's awful. But other than visually this game is great. The soundtrack on the other hand is… exactly what it needed to be, for what it's worth, this game is based on espionage and so as that may imply, much of the action and activities in this game are very lowkey affairs of infiltration and gaining the means to break into deeper parts of each facility before taking the leader out. And as such the soundtrack matches the game tonally, and so these pieces are well composed and pleasant, but lowkey pieces. Many of them prioritise relatively slow percussion and bass guitar which I can dig, and each piece does eventually get going with some arrangement of guitar, synth, keyboard and everything in between. (showx3) Once again, it's good instrumentally and definitely fits tonally within the game but it's not something that I'm going to be pining to listen to. Because there's not much excitement. They're extremely well composed absolutely, and when some of them do get going, they're pretty good, particularly the boss themes. (showx3) And the ms ruby bossfight has an incredibly clever use of music, particularly in the rhythm. (show) so the soundtrack is great for what it is in that it's exactly what it should be but it's extremely well composed elevator music and I can't exactly say that I'm a very big fan of elevator music beyond a superficial application, so it's a great soundtrack, that I'm not going to want to listen to any time soon, if that isn't the most wishy washy phrasing I've ever used. (me) I dunno, maybe it was. Maybe it wasn't… (stareintocamerafrotoolong) So this game is a level based platformer with a hub based system and is built with you having to get an arbitrary amount of miguffins to pass onto the next area for whatever reason. These platforming levels are based around your main attack which is a standard sweep which will kill most enemies around you however you will also die in one hit so most of the levels are based around singular platforming and combat challenges that keep the one hit limitation in mind but also escalates with the singular mechanic the level is based around leading to a crescendo of mechanics in the final stretch of the level that tests everything you've learned up to this point. That said you can also gain extra hit points by collecting these horseshoe items which they call lucky charms and you can also gain an extra lucky charms by collecting 100 coins from various items around the level and fallen enemies respectively. In the end of every set of levels you use every skill you've acquired in the preceding levels to fight a

boss and there are also some one off singular gimmick levels which sometimes build off of established mechanics but otherwise are just their own things. With that said, there's a minor stealth mechanic in all of these levels that spices things up and works with the one hit death system. It establishes that you're weak and can't take much damage, keeping with the idea that you're a thief and should stick to shadows and not having to engage enemies with those conditions makes sense gameplay-wise and story-wise, it's not overly complex stealth, you can sneak up behind guards and take them out with your cane, you may need to sneak past the sights of some flashlight guards via a number of means or sometimes you're able to sneak around the guards via the level design. Sometimes the game with devolve into straight action, but that's usually only with the smaller enemies that go down fairly easily, where the flashlight guards are the enemies you almost never take on directly because they have more powerful attacks that are harder to avoid, so if they see you unless you have a lucky charm, you're already dead. So with all of that said, there's a big elephant in the room when talking about this design, the linear platforming levels based in a hub, going through to get a macguffin that will unlock the boss area, the jump, the single attack, one hit death, collecting 100 things for a powerup, a life pickup being an icon of the main characters head and so on. Lemme tell you something, you wanna know why this game is called sly raccoon in europe. Well, the name of the character followed by the species, Sly raccoon, crash bandicoot. Whammo Blammo. This is crash Bandicoot with a stealth focus and more open levels, so I guess that makes this metal gear bandicoot. (metalgearintro)... (joke) (game) There is no subtlety to this whatsoever, this is the exact same design as crash Bandicoot in almost every aspect. But there's nothing wrong with that, because crash never had the most singular unique design either. It's well known that crash Bandicoot was inspired by donkey kong country, by giving its own unique spin on a familiar setup. And let's not even begin to speculate how many platformers had similar gameplay to dkc. Point is, suckerpunch took an established formula and made it their own. And if I'm being honest, this is probably the best crash Bandicoot game post crash 3. It captures the pure essence of what made crash bandicoot great while also expanding it to new heights with the benefit of more modern technology and ideas. It's simple done right, the controls are very smooth and responsive, you jump with a weighty predictable ark which makes the platforming intuitive and fun, the basic attack is activated at a one button command and does everything it needs to do at a moment's notice. The stealth though, it's kinda shallow for a game that purports to have a stealth focus. The range of sight is very narrow, and there's no standard stealth takedown, if you take someone out, there's no way to do so without the surrounding guards spotting you and taking you out. But the effect is as good as you'd want it to be. Guards are more obstacles than independent beings as far as the game design, that also goes for their ai, there's no real benefit to taking them out or just running past them, other than gaining coins, but coins are kinda pointless because all they can give is an extra hit, which is useful when it comes down to it but you don't collect 100 coins so often that you can rely on it. The coins are a good addition for what it's worth but they're not super useful at a moment to moment basis, but hey collecting them is still a treat for my id if only for the sounds of smashing environmental items that contain coins followed by the sounds of picking up coins which are super satisfying sound effects. It really gets that smash and grab feel down (show) the sound design in general is great in this game when it's not bugging out, enemies go down with aweighty thunk that really packs a

punch (show) god that's satisfying. The major part of the stealth are in the various alarm systems throughout the game, you'll come across Searchlights or lazers and how it usually works is that if you get caught in one they'll turn red and that's your free pass because if you get caught in any of these security traps after they're red they're an instant kill no questions asked, which is the deepest and most interesting aspect the stealth has to offer because it encourages carful and thoughtful moments and there's nothing more tense than trying to sneak by a security searchlight where you might bareilly just have enough time to get through only to hear that alarm sound. Consequently there's nothing more gratifying than carefully flowing through a series of tough hazards without getting caught and finishing off those series of hazards by blowing the hell out of the source of the alarm. It encourages patience and methodical movements but if you're feeling impatient and experimental, you can try to blow through all of these hazards quickly and riskily, and when this game gets organic like that, it's a huge adrenaline rush trying not to get caught. Flow really is the word, the level design at a moment to moment level is somewhat interact but to pass through a series of obstacles seamlessly, the jumping over various obstacles, the smooth platforming though the set dressing has all of the great satisfying platformer gameplay that you'd expect, and sly 1 has all of that in spades with it's quick design and intricate layout designed for smooth flowing gameplay. The biggest addition that this game has over crash Bandicoot is that sly uses the thief styles gameplay to some unique ends. The big one are these holographic markers, they indicate when you can interact with certain parts of the level by pressing circle. Whether that be to slide along a narrow ledge or spire jump from perch to perch, and so on and so forth. This game has a slight focus on parkour in that some of your maneuvering is based around the traversal of the environment around you via ledge-jumping, climbing various objects like poles and tricky maneuvering. It's not an outright focus but you can see the seeds planted here for a much deeper focus on the freerunning aspects in the later games, but for what it is here it's really solid. The thief moves are well integrated and responsive, you see glowing blue orbs and you hit circle nothing more than that, sly seamlessly interacts with whatever he's in front of without hesitation like this climbable pole (showfail) (dearagony) (me) You had one job (game) Some of these areas where you can slide along a ledge are situations where you don't actually need to because at times you can just hang off the ledge and jumps which is actually much faster but then you run the risk of falling off which in some cases will kill you or put you right into the line of fire, So cheesing the game has it's benefits but some of that may or may not have been intentional design. Some of this game is methodical and other parts not so much, giving you a good contrast so it's not all mindless action, there are slow parts to the level that contrast nicely against the hectic and exciting frantic parts of the levels. Usually involving stealthily crawling along the side of something while avoiding something, if it sounds vague, it's because there are so many different obstacles that you could have. The progression through the game is really great, you start out with your barebones mechanics in the beginning of the game and as things go along they'll slowly add more mechanics that tie into the main mechanics, sometimes it's through story progression, like they'll add the ninja spire jump after you beat the first boss which is then integrated into the opening of the next world and gradually expanded upon. Introduce mechanic, and expand upon it to its logical conclusion for the next set of levels until you beat the next boss and do it all over again, it's a great progression system. And moreover, not every mechanic is

unlocked via a boss battle, some of them are unlocked via the level vaults. Throughout each level you'll come across any given number of clue bottles which are used by bently to unscramble a combination lock on the vault, which is funny because these vaults only have 3 numbers so in reality you could crack these safes by brute force in probably less than a minute each (severedhead) (me) I'm not sure what I was expecting (game) This game unlocks my inner collectathon enthusiast which is never too far from the surface, in other words my inner kleptomaniac because in my last few playthroughs, I've had this impulsive need to find every clue bottle this game has to offer. It's not too much of a job to do minus a few levels, because while these levels are fairly open, they're not so open that you won't be able to find all the clue bottles in a few run-throughs at most. Hell, 90% of the time I got all of the clue bottles in one go just from keeping an eye out. Just so I could get a halfway decent playtime and have a variety of footage, I played through each level twice, once on a no bottle run once on an all bottle run. Some of them can get pretty obscure but as long as you're observant you should never have too much trouble in finding these bottles, even in the levels with 40 or more. But the exploration is still fun and the gameplay is still fun enough that going for the extra bits and bobs for full completion is a rewarding time. I didn't used to really like going for all of the clue bottles but these days I just never get tired of exploring and finding them (openvaultagain) (megshead) Hello. (game) This is probably the most beneficial aspect of the gameworld being laid out more videogamey than realistic, the general layout of gameworld is designed to steer you towards key points and that includes the clue bottles. This is an aspect of the game that wouldn't work if the levels were more open ended or were generally designed any differently. And the ability you get from the vaults are also great. None of them are that integral to the gameplay but they can add variety or make the game easier or better to play which also incentivises you to find them. Like the exploding hat mine, which is rarely ever that useful but if you can let it down over some enemies, boom instant kill, but it can also kill you so be careful. You can roll around in a ball, you can throw a decoy, and so on and so forth, you can even get upgrades for some abilities like the electric roll. So they add different ways to play even for as rarely as I used most of them, the one I used the most was the ability that made the game speed up. It basically just overclocks the game, even making timers go faster so it makes some of the slower part a bit more fast, sure I complimented the contrast earlier, but this is nice as well. There are some upgrades you can unlock that will make you immune to death by falling or death by drowning raccoons being known for being water soluble. There are also vaults you can unlock which will give you info on the level around you like you can look through the binocucom and it will display breakable items as well as bottles which saved my ass a few times in the more elaborate levels. And then there's the fluff upgrade that allows you to view info on henchmen around the level metroid prime style but it's not taken to its logical conclusion because all henchmen of a certain type will have the same names, and secondary info. It kinda stops being interesting when there's nothing but the same info being conveyed over and over. If it were me, I'd put a randomiser on the info. Have each character once spawned be assigned a random first name, random last name, and 2 pieces of random trivia from a list of like… 50. It can't be too hard to come up with some. Jimbo stevens, master manipulator, hates supermarkets, Austin Snyder, Pyromaniac, secret ballroom dancer, Justin Quan, karate master, hates anime. It's that easy, maybe the Randomised element would have been hard to program, I don't know I'm not a

programmer so I couldn’t tell you. But anything would have been better than the same info being played over and over and over. But it's more or less a fluff mechanic that fills space and there's more than enough spicy additions here to enjoy the bottle collection aspect. Funnily, the gamebreaking time stop mechanic is the last one you get but you can't get it until you've beaten the final boss, so bentley says (show) so hold up, bently recognises owl dialect, but can't translate it, I call bullhockey. Though that may just be a result of this (bloodvesslesslowed50%) (megswhiteboard) Solve for X (bloodsplatter) (game) that was one of many funny quips from bentley pre vault unlock. It's interesting to note that this is one of the few games I've gotten the platinum trophy for, but I didn't actually get 100%. In the hd version you can get the platinum trophy for just doing the beaten path as well as the getting the vaults, so while there are time trials, as far as the hd collection is concerned, they don't exist. Which might be to hide the aformentioned fact that they took away the developer commentary you get for beating the time trials, so they were probably just hoping you'd ignore the time trials and move on. And once again it's cosmically baffling that they took out the developer commentary when they left in everything else. Even the credit sequence is the one from the original game, so what did they have against the time trials. But let me tell you. These time trials do not fuck around. I was trying for ages but these time limits are so anemic that there were some levels where i was maybe making it half way before running out of time, I feel like half these levels have some sort of secret trick or shortcut method or something because I have no idea how I'm supposed to finish some of these time trials. Some levels have reasonable time limits but then you also have to contend with the one hit deaths, this is where I really started to feel that sting because if you get hit just that one time to kill you, back to the very beginning you go to start the time trial over again so it relies on getting a perfect run, and this game has a lives system so this is probably where I got the most game overs, though thankfully the game over sequence is not elaborate, the game over screen pops up, you select continue, bing bang boom back in the action without breaking the flow. You start without checkpoints but this game is reletively easy aside from the time trials and time trials don't have checkpoints by design, so it's not that big of a deal. So this is far less obnoxious than most lives systems. The time trials aren't a particularly bad thing because this is entirely optional and they know exactly what they want to be, it's really just for the hardcore enthusiast who wants to get the most out of the game and this will certainly double your play time if you're at roughly the same skill level as me. Which isn't saying much because this game is notoriously short, If you know what you're doing, each level is between 2 and 5 minutes and so a straight runthrough to the final boss can be as short as 3 to 5 hours if that. You kinda get a sense that the game is only just hitting it's stride by the time you get to the end. Which is where the optional content comes in but that still doesn't stop this game from feeling unfortunately brief. But on the other hand once again, I'd rather have a short game that's fun front to back than have along game that's a slog to get through and that's certainly the case for sly 1. And I think one of the things that really cements this is that the game basically stops the instant it runs out of ideas. Pretty much every single level has some unique gimmick that sepperates it from the other levels in some way, it might be a small superficial changes like setting or specific enemy types to massive changes like the chase levels with carmelita where she sometimes destroys the very ground you walk on which are some of the best, there's the level where you're being chased by (me) AH GIANT SNAKE(stillimage)

(coopercooperbentlysnake) (game) or the levels where you're being shot by darts and have to hide in a barrel which also ties itself into the stealth more and more as the game goes on. They'll add new obstacles like the rails that you can slide along, firework pinwheels, magical protected barriers, furnaces and launching platforms, giant boobytrapped roulette tables with the final one being an accuracy based platforming challenges (which you can cheese by using the roll by the way… (edit) a cheese roll if you will (losesound) there's one level that a circular sequence ot platforming challenges to break a keys protective barrier and sometimes the difference is just having another in a sequence of escalating harrowing but pure platforming levels. This game never lets it's foot off the gas and each level has its own unique identity so while short there's never a dull moment. And aside from a few irritating design choices like the swamp snake maybe moving a bit too fast there's very little I can point to about the base gameplay and say I don't like. I mean it when i say that this is the best crash bandicoot game to come out after naughtydog moved on. It may not be perfect but it takes a familiar formula and makes it it's own in a creative and ultimately appealing way. But what else do we know about crash bandicoot ladies and fellas. Well they certainly like to experiment with gimmicky minigames and that's something that sly took to heart and never fully shook off. Sly 1 probably has the best base gameplay to minigame ratio of all the sly games, but it's still no stranger to them. So first of all we have this twin stick shooter, in this case you have to shoot all of the treasure chests without allowing the crabs to grab even one chests. It's a twin stick shooter, so you move and shoot, it's a serviceable minigame but not anything that you can write home about. It's functional and controls well, it passes the time but I can't really say anything overly enthusiastic about it. It's tough so it feels good to beat but that's about it, apparently this was originally going to be integrated into the opening mission because opeing a game with a submarine level would be a genious fucking idea. There's the driving minigame with murray where you have to drive around a track for 3 laps using the analogue stick with additional powerups to be picked up in the form of nitro boosts that can put you ahead, they're pretty tough races in that there's alot of what feels like randomised elements so it can practically be a cointoss as to whether or not your opponents will get a good run and you won't be able to catch up or if you'll blow past them like a hooker on fast forward. But once again the physics as well as controls are as good as you could expect. You move forward and turn around corners with a graceful smoothness. The speed and acceleration is good. It feels weighty enough that the movements are predictable as well as the physics like how a sharp turn will yield a severe drop in speed. And later they add more obsticals like ice patches, it's a decent enough mode that calls for no further comment. Just make sure to only use the speedboosts along straightaways or after a sharp turn to get your speed up. Using them in most other instances is a waste, and seeing as the cpu can also pick up the nitro boosts, you need all of the help you can get. You have these levels where you're in a turret and have to protect murray and in one case sly from oncoming hazards, and sometimes use your position to help them progress. It's a turret section combined with an escort quest, 2 table scraps of game design. It's only saving grace is that it's fairly easy and fairly quick if you're not shit, so these levels breeze by. But ultimately the only thing you're doing is aiming and shooting. There's not challenge, no escalation, nothing. Plus I hate that zooming effect the game does. If you move further away from the main subject, the camera will zoom out really quickly and back in when you move back, it's kinda disorienting. I

wish they'd let me control the camera myself, but that's not happening, and you have to be careful of the toxic waste barrels because shooting those will kill murray instantly. Otherwise, these levels are infrequent, quick and easy so ultimately harmless. There's the other driving games. One where you have to drive a swamp skiff around an arena to run over a whole bunch of piranhas which fuels your flamethrower so you can light tiki torches. The time limit is utterly arbitrary, the piranhas are irritating to catch but the controls are smooth enough and so there's not much to complain about other than this will probably take a few tries before you can get it down, even after all of this time, this game still challenges me. It's at worst inofensive so there's nothing to complain about. The other driving game is with some sort of hover bike armed with a machine gun, you have to drive down a linear path and blast everything in your way. Sometimes you'll encounter breakable objects that you have to destroy and sometimes you'll have to blast your way through a legion of enemies including their spawn object. It's kinda meh, you move and shoot, and there's nothing more to it than that. The return of this gameplay style at a later point is better because they try to add more to it like moving conveyor belts and multiple spawn points side by side. Otherwise you just move side to side and hold down the fire button. Until you win or die and sometimes you get overwhelmed, but that's pretty much all there is to it. The end. The only other gimmick level before we get to the endgame would be this game where you have to whack 50 chickens with your cane before a ghost will give you they key, while avoiding the bomb chickens that will blow you up unless you can get them to run into each other (me) You know, it's only in videogames where you can have a sentence like that (interogation) (megs) I'll ask this one more time, how d you get into the vault (repeatline) (megs) *phone* Hello bedlam (game) it's standard gameplay crossed with some sort of zombie shooter and it's about as good as it can be you swing your cane and try not to die. It's alright. As a package these minigames are certainly inoffensive but the fact that they exist at all is kinda obnoxious, because they don't really build on the base gameplay nor do they really add substantial experiences in their own right and so they're gimmicks for the sake of adding variety when this game probably would have been better if it stayed as pure to the core as it possibly could have been. And that problem is probably most exemplified by the final stretch of the game where they really go hog wild with the gimmicks, but before we get to that, let's touch on the bosses first. First you have sir raleigh which is a completely bare bones bossfight where he… inflates (me) *heave* (game) you have to dodge his attacks and attack him when he's vulnerable. You have to do that 3 times but it escalates in a number of ways as it goes on, I'm pretty sure if you tell a computer to make a bossfight using algorithms, this is exactly what they'd make. So it's decent yet derivative, but it works. The next bossfight is probably the best from a pure gameplay perspective in the game, you can't hurt mugshot himself, you need to use your cane to redirect the mirrors so that the desert sun will damage him and his guns via amplifying crystals or something. Level one is exactly that on flat ground, level 2 takes away some of the ground in favor of bottomless pits and level 3 is that where you have to spire jump from point to point while doing the same thing you were doing for the other 2 points, it's all about timing, wait until he shoots before redirecting the mirror, do so, then quickly make your way to the next mirror. In spite of the lack of space to move around, if you know what you're doing this is the easiest part of the boss, unless the game does what it sometimes does and doesn't register that I clicked the circle button. In terms of charm if not gameplay, the ms ruby bossfight is the best bossfight in the game because it's this

really weird rhythm game where she throws symbols at you which correspond with the button you have to press to dodge that symbol. You have to dodge a sequence of symbols at varying speeds so that you can reach her. The twist is that the timing for dodging matches up the beat of the piece playing in the background which is really charming. Issue is, it's really easy to cheese this bossfight, the game may trick you into thinking you need the perfect timing but sly doesn't move in correspondence with the button you press until the symbol is within range to dodge. Meaning if you just mash the button coming up. Sly won't dodge until the symbol can be dodged, there is no dodging too early. So For every symbol I just mash the upcoming button until I dodged it then mash the next button repeat until win(meshowwhile). If the symbols are all the same it's even better. So that was easy. Panda king is the easiest of all, he telegraphs his attacks for like a week, and everything he does is so ineffectual, there's no invincibility state and so on, so you just whale on him until he submits, the end. You could beat this boss with one hand it's so easy. But then we enter the final stretch, of the game, it opens with a turret section la-de-fuckin-da. It's really long and obnoxiously hard in theory, I discovered most things you can shoot just by holding the cursor in one spot in front of you and most enemies will run into it. They throw about 100 things at you and if there was a way to not be damaged other than shooting everything here. Like I said, it's obnoxious. Then there's a level where you have to drive around in the van and launch fire slugs away while running over at least 60 of these computers. Lame but functional, this then leads into probably one of the best parts of the game, a really challenging platforming level that tests everything you've learned up to this point and it's everything a great platforming level should be (showchair) Hey look a chair (me) Wait a minute, a regualr sized chair in a 30 foot owls lair, the numbers, what do they men (meatcomputer) fucking nothing (game) Oh wait, I can just break it? Look at that, it's just set dressing that nobody put a second thought into, who'd-a thunk it. So after this frankly great level, you have to go into the debut of bentleys hacking minigame, it's also a twin stick shooter where you have to collect yellow floppy's and it's about as good as you could expect, but it feels more rough around the edges compared to the later iterations, why they'd even debut a minigame this late into the game is a mystery to me, maybe it was a pitch or a prototype for the later versions, I don't know. Either way you move and shoot dodge hazards which are most things, it's functional and even a bit fun. Then as carmelita you work with sly to get his cane back in an, all together now, turret section. YAAAAAAY. Moving on, we have another contender for best level in the game where you have to conquer a really long and treacherous platforming challenge in order to get carmelitas jetpack while the structure you're on is sinking into lava. Alls I can say about this is, wow is it tough, very rewarding though, the constant feeling of keeping your head just above the water is very nerve racking. There are even some mechanics here that weren't in any other part of the game, they could have made 3 levels out of this but they crammed it into 1 super level. It can be tough and slightly obnoxious to figure out where to go at times. Particularly in the final stretch. And finally you make it to the final boss, clockwerk the immortal robotic owl. With malefor levels of voice modulation. (show) Unfortunately, 2 of the 3 parts of this boss are just boring 2d shooter sections, carmelita shoots a part of his body to make it vulnerable and you shoot that part to damage him all shile dodging his attacks and shooting rings so they won't hurt you. This could be an 80s arcade game it's so shallow. This is on the level of hogans alley on nes. Just move and shoot, move and shoot and this is the final boss? This shouldn't have

been a miniboss, why is it that most other bosses could integrate the games mechanics into the fights while keeping them fresh but this goes for a 2d shooter, doesn't help that it's insultingly easy for these 2 stages, but things do get good eventually. Stage 3 is an obstacle course where you have to make your way to clockwerk carcass and finish him off and aside from the one hit deaths screwing me over a few time this is a great way to cap things off. (mewithclipsofgame) that's right clockwerk you're going down, you goin down bitch, you think you can kill a guy and not be killed yourself, well you're probably right, but not in this case, yeah, that's right, I'm gonna make you eat your spleen bitch, the cream of the top rises to the top, oh yeaah, I'm like a clockwerk angel you're like a clockwerk orange, betcha don't even know what that means, bitch. You think you're hard, you think you're tough, you think you're big? You even lift bro? Hell no, you ain't got no pancake mix, YOU AIN'T GOT NO PANCAKE MIX!!! (showclockwerkdying) (me) Wassat clockwerk? Sorry, I couldn't hear you over the shound of me knocking your fuckin teeth in, OHHHHH-(game) And that's that, sly and carmelita share a cheesy moment which sly uses to escape and they leave carmelita for dead in an active volcano ready for the next adventure. Oh yeah and clockwerks still alive. (me) And that was sly cooper and the thievius raccoonus… and it was… eh pretty good (game) Talken as a whole I think that this game is basically as close to perfect as it could be for what it is. It's a simple game with a simple story, simple mechanics, simple graphics and so on. It didn't reach incredibly far as it was a small and very deliberate game that know what it wanted to be. It didn't cram itself with overambition. The potential highs it could reach weren't as high as other games but it basically reaches the apex of what this game could have been in spite of a few niggling issues. Making it pretty much as close to perfect as they could have gotten. With that said though There's an army if morons who will unironically say that this game is bad because it's not like the later games, it doesn't have heists. If you're that type of person please stick your head in a beartrap, because that is the most arbitrary means of saying a game is bad. Newsflash, this game isn't like the later games because they were a natural progression of the series. They changed up the formula because they had the opportunity but that doesn't suddenly make the first game a bad game, because they're incomparable. You're judging a caterpillar by butterfly standards. For what it is, while sly 1 is probably the weakest in the trilogy, it's basically as good as it could have been. The later games expanded the potencial quality, but that doesn't diminish the quality of sly 1 which is in it's own right a solid game. (me) Yaknow for a 5 hour game I sure did have alot to say, hopfully this trend doesn't continue, I plan on sleeping at somepoint (meinbed) *situp* I haven't slept in 28 years (menormal) So until next time eat your drugs, stay in vegitables and don't do school (clockwerkpopsup) I'm here now (me) Fuck off (humplaunchgame) (clockwerkbreaks) (end)